



**By Mike Levin**  
**XIV—"Jim Crow"**

**Jim Crow** is an ugly phrase, one of the ugliest in the English language. It is a phrase which should arouse any decent man in this country to fighting rage. Its very existence makes me to know that war has only started when we sign the peace that we will sign soon, please God.

The war has only started because there are 15,000,000 people in this world who in one way or another are disfranchised from their complete rights as citizens, who bitterly feel that in this, the greatest democracy on earth, there are still sections of its people who have to live in certain sections, eat in certain places, and make their living only in certain ways.

There are many people in this world whom I dislike, even those that I hate. But it has never been proven, and never will, to my satisfaction, that whole races of people are inferior, inadequate, or unfit for equality with other races.

There are whites I like and dislike; Negroes the same; I have yet to find any rule which would permit me to tell in advance of meeting and knowing people whether I would or would not like them.

This is not a column on sociology or anthropology. I have neither the patience nor the space to go into all the vile fables and stupid lies which are circulated about the Negro people. All I can say is flatly: give the Negro a chance at education, a decent economy, and the right to

(Modulate to Page 12)

## Woody Herman Inks Gal Vibist

New York—Woody Herman sets another musical precedent with the addition of gal "vibes" expert, Marjorie Haymes to his band. The jazz vibraphonist joined the Herd at the Hotel Pennsylvania here after being found by Woody playing with her own small combo at the Club Renault in Atlantic City. It was Woody Herman who first featured a girl trumpeter, Billie Rogers, now fronting her own crew.

## Louis Jordan in 1945 Parade

New York—First five-piece band to play the Paramount here since Raymond Scott's six-man quintet will be Louis Jordan's Tympani Five. Booking is said to be definite for February or March. Paramount date is indicative of Jordan's rocket rise in popularity during recent months. Unit has been averaging \$1,700 on one-nighters, regarded as remarkable for a five-piece.

## Gate To The Bar

New York—The hepest of 32nd St. hep bartenders has returned from the war. Pvt. Dick Kennedy, who has served drinks to almost any jazz celebrity you could name, is back in town after taking part in the invasion of France. Kennedy, who crossed the channel in an invasion barge on D-Day, was wounded in the foot by machine gun fire. Hospitalized here since his return on July 15, he is on the mend and plans to take over his old place behind the log at Jimmy Ryan's club.

## TD's Indictment Cancels Movie And Air Offers

Los Angeles—Although he is only indicted—not convicted—of a criminal charge (assault by means of force likely to produce great bodily harm) Tommy Dorsey is already paying a heavy price for his misfortune.

A deal to build another cigarette commercial around his band, which was practically set at the time the grand jury investigation was announced, fell through immediately after the jury returned its indictment.

The picture in which he was cast at MGM, *Thrill of a Romance*, is being revamped to permit elimination of the Tommy Dorsey band sequences. The band had completed pre-recording work. It has not been called back for the camera. It's a good guess that Tommy Dorsey will do no more picture work until his present difficulties are ironed out.

### Fans Don't Forget

However, at this writing, he was going ahead with plans to open with his own band at the Casino Gardens Sept. 29. Whatever the attitude of motion picture makers and radio sponsors may be, no one in the dance business doubted that Tommy's dance fans would be any fewer. In fact, it was predicted that he and his band would out-draw any attraction that has appeared at the spot.

Fair-minded people feel that Tommy Dorsey is essentially the victim of a tough break. If he were an unknown it is likely the entire matter would have been dropped upon the refusal of the injured parties to sign a complaint. The affair recalls the Gene Krupa case. Hundreds of musicians are arrested on marijuana charges here and their names don't even get into the papers. Someone decided to push the Krupa thing for all it was worth and nearly wrecked his career.

### Worst Isn't Too Bad

In the final analysis about the worst that can be proven against Dorsey is that he had had too much to drink, misjudged Jon Hall's intentions and lost his temper. He may yet be able to prove that he had just cause for socking Hall and also that he had nothing to do with, and was in no way to blame for, any attack upon Hall by other parties.

Dorsey, his wife, and Allan Smiley were spared the embarrassment of being "mugged and finger printed" when they appeared for arraignment. Their new attorney, Isaac Pacht, won the first legal rounds by securing a postponement of entering a plea until the complaint had been studied and by getting their bail reduced from \$5,000 each to \$1,000. That Tommy is not too well fixed for ready cash is seen in fact that he had to call upon a commercial bonding firm to post bail for himself and his wife. The court set Sept. 26 as the date for the Dorsey plea.

## Marine's Jiving Sends Fiji Scouts

Philadelphia—Gene Krupa never got a bigger response nor Frankie Sinatra a lusher swoon than Marine Drummer George Emme, whose drum breaks on the Harry James arrangements of *Two O'Clock Jump* sent 2,000 Fiji Islanders into a spontaneous jungle dance.

Pfc. Emme was playing with his battalion band at a concert for the Fijians, who were used as scouts in the Solomons fighting. Said he, "It's amazing how these primitive people picked up the rhythm at the drum breaks." The son of old vaudeville show folks, Ralph and Violet Emme, he has spent 20 months in the Pacific and, besides the Fijian appearance, played at over 100 concerts for American servicemen.

# DOWN BEAT

CHICAGO, OCTOBER 1, 1944 Vol. 11—No. 19  
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## Mail 'Em Before October 15!



New York—All Christmas packages for men overseas must be mailed before October 15 to insure timely delivery. Rosemarie Lombardo, vocalist with brother Guy's band, holds a properly wrapped gift package here, while Postmaster Albert Goldman shows a carelessly wrapped package which probably never will be delivered. Rosemarie's husband is in the air corps.

## Glenn Miller Plans Post-War Concerts

New York—Though Maj. Glenn Miller is still abroad, playing for servicemen in both France and England, rumors concerning his post-war plans are plentiful. Definitely set for movie work, when he resumes civilian garb, Miller is also signed for at least one big stage booking. Paramount theater here, and is said to have determined already what kind of crew he'll build. It will be a large orchestra, patterned on the one he fronts now for the service, with a company of probably 50 people. Though Miller doesn't plan to return to pre-war one-nighter bookings, he will play concerts in key cities.

## On Gift Kick



New York—Irene Woods bought individual Christmas gifts this year for an entire regiment—the men of the 22nd Coast Artillery who pooled their money last year and financed her trip to Manhattan to seek fame and fortune. Irene found both, is featured on the Paul Whitehead broadcasts over the Blue Network, and sings at the Versailles club here.

## Barnet Fetes Anniversary

New York—Charlie Barnet is throwing himself a bash October 5 to celebrate his tenth anniversary as maestro. Party will take place on the stage of the Strand theater here, where Barnet's band heads the current stage bill. Invited guests include Benny Goodman, Guy Lombardo, Woody Herman, Jimmie Lunceford and the press.

Barnet started his music career by fronting a five-piece band that played trans-Atlantic liners. Since then, he's had innumerable big bands, one of which was the first white crew to play the Apollo Theater in Harlem, indicating its jazz groove.

The present Barnet band features singers Kay Starr and Phil Barton and trumpeter Peanuts Holland. After the Strand, band heads for the coast for picture work, playing one-nighters en route. Barnet recently finished shooting two movies, *Music From Manhattan* and *Jam Session*.

## Horn Re-Opens Meadowbrook

New York—Frank Dailey's Meadowbrook, one of the most famous of dance spots, is set to re-open on October 31 with Harry James' band occupying the stand. Though confirmation wasn't forthcoming from Dailey, good sources told *Down Beat* that the dine-and-dancery would open its doors for the first time since January, 1943. Dailey is also reported ready to keep his Newark Terrace Room open. Jimmy Palmer's band will follow Lee Castle into the Terrace Room.

## Agent Inks Pact With Artie Shaw

New Los Angeles—Johnny Hyde of the William Morris agency has negotiated a new pact with Artie Shaw for that office. However, it reliably reported that pact gives Shaw considerable freedom and won't prevent him from accepting radio and picture deals set by other firms. Shaw plans a theater tour with a 17-piece but is in no hurry to get started. Indication is that he's standing by in hope of landing radio commercial here.

## BG's Quintet Tops Crescent City Jazz Fest

New Orleans—Benny Goodman and his quintet, featuring Teddy Wilson and Sid Weiss, head an all-star cast, slated to appear at a huge jazz concert Oct. 4 and 5 at the Municipal Auditorium here. Sponsored by Scoop Kennedy, Jack Lester and Orin Blackstone of the National Jazz Foundation, the jazz fest's cast has been assembled by Pvt. John Hammond, the jazz critic and promoter, Frank Mackie, a local oil man who once played bass with the New Orleans Owls, and Lieut. M. R. Solomon of the Algiers' (La.) naval base.

Besides BG, the program will feature two white Dixieland bands, one headed by Irving Fazola and the other fronted by Monk Hazel. Sidney Desvignes, leader of a fine local negro band, will baton the sepia part of the jazz show.

The concert, the first of a planned series, will provide funds to establish a jazz museum, which will contain mementoes of Crescent City jazz history.

## Crescent City Plans Museum

New Orleans—Plans are under way here to build a jazz museum on the site of jazz famous Mardi Gras Hall, the legendary dance hall and birthplace of hot music, celebrated in song on many jazz recordings.

New Orleans' elite, once averse to jazz, reigned and are proud of their city as the incubator for an original American art form.

A committee is being organized to handle the preparation of the museum which will contain an enormous record library, and instruments used by the first jazzsters.

## Hurricane Hits Pier Dancers

Atlantic City—The hurricane that recently roared up the east coast took a heavy toll here. Two name band spots, the Steel Pier and Hamid's Pier were among the amusement centers that suffered severe damage from the 90-mile-an-hour gale.

## Paxton Ork To Theatres

New York—George Paxton, currently at Roseland Ballroom here, cuts out on October 3 for two weeks of theater dates. Following the stage appearances, Paxton brings his crew back to Roseland for another long stay.

## Harriet Clark On The Cover

While she considers a couple of offers from Hollywood studios, Harriet Clark is vacationing with her little son at the home of her parents on Long Island. The auburn-haired singer, who made the exclusive boudoir pose for the current cover, is legally separated from her husband, band leader Charlie Barnet, by a separate maintenance decree, but neither has obtained a divorce. Harriet is a model, and is a talented dancer, as well as a singer.

## Russ David Takes The Air With His 'St. Louis Serenade'



Now musical director at KSD, Russ once played piano with Art Jarrett, used to arrange for Isham Jones. He may enter the dance field after the war.

Who's got the beat? Looks like Zutty Foerstal is trying to hold it up with his stick, as Russ and Bob Casey look for it. Although only 30, Russ is a veteran of the river boats. Russ and his band frequently double for lengthy engagements at the Chase hotel.

Who's got the lead? Above: Johnny Piskulic (center) seems pleased with himself, while (l to r) Charlie Polzin, Bob Fisher, Rolla Thatcher and Herb Nettles try to catch up. Below: Bill Phillips, Johnny Baker, and Moe Horwitz' slidewise curiosity about what Ed Brauer is doing with that mute.

She's from Kansas City, but her name isn't Kitty, it's Julie O'Neill. She's only 20, but she's doing all right with the David band, though she vulcanized this note like a flat —which it turned out to be. Don't worry about Julie, though, she can hit 'em.

## London Picks Swing Over Robombs' Whir

London—With the coastal robomb emplacements shattered and the Allied advances over the German border, Londoners are finding more time to listen to popular music. The visits of Dinah Shore, Bing Crosby and Maj. Glenn Miller's AAF band have also stimulated interest in music.

British bandleader Maurice Winrich has undertaken a two-month tour of Italy with his entire organization, including vocalists Doreen Stevens and Helen Ward. He has slated programs at the opera houses in Florence, Rome and Naples. Many more big bands will invade continental Europe as soon as conditions permit.

Jazz-starved enthusiasts in occupied countries are picking up the Hot Club of London program, a new BBC broadcast emceed by Rex Harris, jazz authority.

It is rumored that Django Reinhardt will rejoin Stephan Grappelli in London soon. Reports from newly-liberated French territory indicate that great guitarist of the Quintet of the Hot Club of France is alive.

Maestro Bert Ambrose is grabbing raves all over the country with his new band of sepia sidemen. With Leslie (Jiver) Hutchinson leading, it includes many famous colored musicians who played with the late Ken Johnson West Indian band, which broke up when Johnson was

killed on the stand at the Cafe De Paris here during an early 1941 blitz.

The death of his wife and two teen-age sons by a robomb didn't keep R. S. M. George Melachrino, leader of the British Band of the A. E. F. (equivalent of Glenn Miller's outfit) from appearing as leader of the 55-piece band during a broadcast. Melachrino gallantly turned up and fulfilled his obligations immediately after aiding in the rescue work and identifying the bodies.

—Stuart S. Allen

### Marion Hutton Set For NYC Theaters

New York—Marion Hutton is set for three weeks at the Paramount theater here sometime in November. The singer is also in line for a similar date at the Capitol here but because no dates are open, the appearance will be pushed back to sometime in 1945. After the Paramount, the chirp trains for the west coast and picture work.

### Your Kiss Autograph



Betty Martin

For the men in service, here and abroad, Down Beat presents each issue the kiss autograph of a popular dance band vocalist. This time it's glamorous Betty Martin, blonde vocationally with Bob Strong's dance band, which closed the season at Glen Island Casino, New York, and now is touring theaters.

### Ted Lands Commercial

Los Angeles—Ted Straeter, who has been fronting a local band at Ciro's here, has been signed to headline a commercial radio series. New airer was slated to start Oct. 1 over coast stations of CBS net. Straeter will direct an orchestra and choral group.

### Ten Years Ago This Month

October, 1934

The Dorsey Brothers' orchestra, featuring vocalists Bob Crosby and Kay Weber, was getting a big buildup on NBC during its stay at Ben Marden's Riviera. Glenn Miller's manuscripts, Ray McKinley's tubbing and Skeets Herfurth's alto were highlighted . . . Dick Jurgens' orch left a Lake Tahoe resort to take its first hotel job at the St. Francis, San Francisco . . . Red Hodgson was making comical with the Earl Burnett band.

Tut Soper replaced Jess Stacy on the Steinway in the Subway Cafe, Chicago, where Frank Snyder's combo was playing . . . Bill Bardo was playing violin at the Sherman Hotel's College Inn with George Olsen's orch . . . Bud Freeman joined Roger Wolf Kahn in New York City.

Concerning a promising newcomer, the Beat said, "Harry Sosnik has just hired Woody Herman. Harry will have to watch that boy, because some day he'll blossom out with a band of his own. He's clever enough." . . . Jack Teagarden was readying a jazz outfit for a series of Decca recordings. Harpist Casper Reardon, plus Art Tatum, Benny Goodman and drummer Bill Rank, Jack Fulton were signed for the waxings.

### Eddy Signs Shapely Gam



Chicago—Here's a new fad among the girls who are fans of the Aragon ballroom, now that bare limbs are the vogue. Eddy Howard, who recently completed his eighth encore engagement at the ballroom, autographs the eye-caressing limb of Betty Fredericks, while Annabelle Lasko and Sue Chudecke wait their turn.

## That Wasn't His Boy Who Published That

New York—Frank Sinatra, recently given a rough going-over by the press for allegedly making nasty remarks about Hollywood, told Down Beat in an interview that he never made the statements credited to him. A United Press story, describing the Voice as "big-eared", quoted him as saying, "Pictures stink. Most of the people in them do, too. I don't want any more acting."

"I never made those statements," Sinatra told a Beat reporter. "People in Hollywood have been too nice for me ever to make malicious remarks like that. Sure, I've gripped once in a while, like anybody else. Show me a man who doesn't squawk occasionally. But my friends in Hollywood know me too well to believe that I'd ever be that kind of an ingrate. I'm too fond of Hollywood and the people who live there."

Sinatra denied emphatically that he ever took part in any interview and made cracks about Hollywood. Sinatra claims that the reporter who wrote the story overheard him as the MGM attendants were pulling him out of a heavy sailor suit after a "hard day's work" on the set on one of the days when the mercury topped 105 degrees.

Though the original story quoted Sinatra as saying that he was through with pictures, he returns to the coast later this year to shoot another flicker for RKO and is set to sign a new, long-term contract with MGM. His next movie release will be MGM's Anchors Aweigh in which he both sings and dances.

### NYC Station Airs Real Jazz Program

New York—Something new in recorded air-shows has come along. Bob Adams, heard all-night every Sunday over WNEW here, pilots a disc show that features nothing but jazz music. A typical all-night performance finds an hour of the Benny Goodman small band records, two hours of solid Duke Ellington, discs by Chicago and New Orleans musicians, and representative selections from all the other kinds of jazz creation. Better still, Adams gives no long-winded spiel with the records but lets them talk for themselves.

### Violinist Dies

Los Angeles—Jascha Gega, 64, long active here in the formation of youth orchestras and himself a violinist for many years with the L. A. Philharmonic, died here Sept. 11. He assisted many well-known young musicians here in launching their careers.

### Soundies For Home Get Try

Los Angeles—Music business is highly interested in the approaching development of home equipment which will combine sound recordings with film projectors. Marketing of such sets has been held up by the usual wartime restrictions but with the end of the war not too distant a number of firms are reported readying ideas for production.

In this locality attention is directed to gadget demonstrators to reporters here recently by Ralph Like, former independent film producer. Like has a working model of a simple projector that can be attached to standard phonograph and in which the action is synchronized to music of an ordinary phonograph record. Thus a big obstacle is hurdled in that no revolutionary change in existing apparatus is required.

### Likely Thrush



St. Paul—If any big band leader needs a canary who can sing as well as adorn the stand, he'd do well with blonde Kay Hughes—if he could induce her to leave Tommy Bauer, former Raeburn tenorman, with whose small combo she is featured at the Hotel Lowry. Kay sang with Herbie Kay for a year before his death, but is on a jump vocal kick now. She's 18, has five feet and three inches of fine curves and weighs 110.

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# Spike Jones Found Sherman Was Right

By FRANK STACY

New York—Most interviews with Spike Jones are packed with laughs—the City Slicker being a humorous gent indeed. This time, things went a little differently and for a very good reason. Spike, with his company of 12 people, has just returned from a two-month overseas tour for USO-Camp Shows. "You know," Spike told this reporter, "it'd be the easiest thing in the world to hock up some gags about what we saw and did in Europe. But somehow, for me, it just doesn't come out funny."

"While we were en route to Europe, I had a million plans about what we might do. It seemed like a natural to be the first band to play *Der Fuehrer's Face* smack in the face of some German prisoners, or even, with luck, to do *Der Fuehrer* right in the town of Berlin itself. But, honest, it doesn't work out that way. The war is too grim a business, those GIs are fighting too tough a battle for anybody to make a light-humored routine out of it."

## Two-A-Day Schedule

Spike and his gang left for overseas in early July. They played shows for everybody aboard ship at the rate of two-a-day. When they reached London, one of their first jobs was to cut 20 disc sides for AFN (American Forces Network), which relays them to servicemen all over Europe. Later, the Slickers met Major Glenn Miller and saw Bing Crosby mobbed by enthusiastic Londoners.

After playing hospitals in the southern part of England for several days, the band was recalled to London and given orders to proceed to France. They crossed the channel, playing on the way, only to find that their landing was 200 miles away from that of the other USO units. Transportation to the other sector was impossible, so Spike and his boys, with Dinah Shore, put on a show for 16,000 soldiers near the place where they landed.

The band spent three weeks in France, passing through the towns of Ville Dieu, St. James, Rennes and St. Lo, among others. Though only 150 miles from Paris, they never did get to the French capital because of transportation problems. Often, the Slickers

## Music Stops

Philadelphia—Discussing the to-do being raised over paying salaries to musicians for the time they were idle when cafes were closed because of the transit strike, one cafe owner slipped, "I haven't heard anything from ASCAP about getting a refund for not playing its tunes during the same period."

would reach some spot where they were scheduled to play a date, only to find that the troops they were supposed to entertain were already miles in advance of them. Once, a very young German prisoner, helping to unload a piano for the band, approached Spike and asked him for his autograph.

### Male Needs Mail

The bandleader minimized the hardships of the band's trek, pointing out that the minor inconveniences suffered from war-area travel and the comparative danger from buzz bombs was nothing compared to what the soldiers in the fighting lines were going through.

"Morale among the men is wonderful," said Spike, "but tell the people at home to keep those letters going to the front. Mail from home is the greatest gift that a GI can get."

The City Slickers landed back in NYC two weeks ago, stopping only temporarily before heading back to the west coast. Though some of their 2,000 pounds of musical equipment was damaged in the rigor of travel, Spike still has 300 odd instruments capable of producing as many different sound effects. Plans for the band include shooting scenes for Paramount's *Duffy Tavern* and playing radio guest shots until the first of the year when the Slickers take on their own network show.

## Swing Reopens Kelly's Stable

New York—Latest reports find only two major changes in the 52nd St. jazz line-up. Biggest event was the re-opening of Kelly's Stable two weeks ago with blues-singer Linda Keene topping a bill that included alto-saxist Pete Brown, the Nat Jaffe Trio, pianist-singer Vicki Zimmer and Jerry Montana's band. At the Three Deuces, Eddie Heywood's band, last at Cafe Society downtown, makes its first Swing Street appearance.

## LA Jive Concert Nets \$15,000 For Sympho

Los Angeles—Although official account had not been made at this writing, heads of Southern California Symphony association said that they did not expect more than \$15,000 from recent "Jive Jamboree" staged at Shrine Auditorium by some 20 well known dance bands as a benefit to clear sympho group's deficit. Promoters of the affair figured on a minimum of \$25,000.

## Jazzsters Hop Plane For Canadian Session

New York—Something new in one-nighter jumps has come along. Jazz pianist Art Hodes, who plays with his trio at Jimmy Ryan's on 52nd St. here, is hopping a plane in company with several other jazzmen to play a jam session date in Montreal. The Canadian date is sponsored by the Music Box Record Shop.

## Spike Near Der Fuehrer's Place



New York—"Oh, leave us look and see where we were," one of the City Slickers suggested to Spike Jones so the above photo occurred. The leader of the Slickers is seen perusing a map of Great Britain and France with the manager and drummer of the comedy combo, Beau Lee. (See story in the adjoining columns.)

## Benny Goodman to Play in Revival

New York—Benny Goodman and promoter Billy Rose have inked a deal which calls for the clarinetist to play in the forthcoming stage production, *The Seven Lively Arts*. BG will appear in the show, due this December on Broadway, with a quartet made up of pianist Teddy Wilson,

bassist Sid Weiss and a drummer, as yet unknown.

Goodman's planned overseas hop was called off at the last minute when the leader's doctor advised against it. Rumors still persist that Goodman is set with a radio commercial.

New York—Red McKenzie, famous jazz singer of Mound City Blue Blowers fame, is back in town again. His plans call for appearances at local night spots and a recording date for Commodore.

## AFM Interested In Parallel Plea By Movie Guild

Los Angeles—Musicians are watching the outcome of the Screen Cartoonists' Guild's demand to the War Labor Board, which provides that the SCG get a share of the profits from the re-issues of film cartoons. William Pomerance, cartoonist union representative, has cited the AFM's deal with record companies in his petition to the WLB. The AFM is watching the outcome of the case because if the WLB denies the demand, RCA-Victor and Columbia, the holdout waxeries, will bolster their case against accepting the AFM contract.

The SCG has demanded that Walt Disney share the profits of his re-issues with the union and that the profits from the use of cartoons in television, if and when this occurs, be shared with the union. Different from the AFM's deal with discs, the SCG ruling would provide a direct payment of part of the profit to the cartoonists who worked on the pictures.

Photo credit was given to Warren Rothschild for the Harry Gibson pictures on page two of the August 15 Beat. They were made by Jules Appelbaum.



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## Fair Elaine



New York—This blonde, brown-eyed harpist makes the stand look very attractive on two major CBS broadcasts. She is Elaine Vito, and plays on Mildred Bailey's weekly radio show, as well as on Phil Baker's program each Sunday night. Wouldn't an all-girl band of brown-eyed blondes like Elaine be sumpin'?

## Helen Forrest On Radio Show

Los Angeles—Helen Forrest is on the air again regularly for the first time since she left the Harry James troupe last year for a solo career. Singer became a steady feature on *Everything for the Boys*, starting Sept. 19. She shares vocal stint with Dick Haymes, who took over headline spot on show as a summer replacement for the Ronald Colman dramatic series and stayed on as main attraction for the fall series. Both singers are under the management of Bill Burton.

## Ricardel Booked For New Orleans' Hotel

New York—Bandleader Joe Ricardel, recently at the Tavern-on-the-Green here, is booked into the Hotel Roosevelt, New Orleans, for an indefinite stay. Fronting a six-piece crew, Ricardel plays several instruments.



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Los Angeles—Dick Voynow, 44, pictured above at the time he was leader and pianist with the Wolverine band, died Sept. 15 in a hospital here of a kidney ailment. Voynow was an executive of the western division of Decca records, prior to his death. Reading

from left to right, other members of the band are: Bob Gillette, banjo; George Johnson, tenor; Min Leibrook, bass; Vic Moore, drums; Jimmy Hartwell, clarinet and Leon (Bix) Beiderbecke, cornet.

## BANDS DUG BY THE Beat

BILLY ECKSTINE

(Reviewed at the Regal Theater,  
Chicago)

Raymond Scott would enjoy this new band, for it's playing the type of visionary swing that the CBS maestro has been trying to

coocoo for the past five years. The ex-Hines blues singer has achieved the dream of a leader in only two months—a well-balanced group of top sidemen playing brilliant, revolutionary arrangements well.

The handsome "sepia Sinatra" is proving a versatile frontman. Besides his subtle performance with the blues while his contemporaries are shouting them, Billy is blowing some adequate trumpet with his section and is ingratiating himself to his fans with his relaxed stage presence.

Not far behind the leader is ever-muggin' Dizzy Gillespie. Record collectors have long watched

for the ex-Calloway trumpeter's advanced ideas of improvisation. In writing the book for the crew's jumpers, Gillespie has inserted many of these fast riffs into the four-way trumpet parts. With men like Gail Brockman, Marion Hazel and Shorts McConnel blowing, the trumpets are worth a long listen.

Driving force behind the reeds is Charley Parker, destined to take his place beside Hodges as a stylist on alto sax. After hearing this band do six shows during the week at the Regal, your reviewer didn't hear repeats on many of the choruses which Parker did. His tone is adequate, but the individualizing factor is his tremendous store of new ideas. Lucky Thompson, who plays one of the fastest horns in the business, and Eugene Ammons share tenor breaks.

Double-tempoed jumpers like those which stylize the Eckstine aggregation require a fast tubeman like Art Blakey. Blakey's one-hand roll keeps the rhythm driving during even the fastest number. Pianist John Malachian and bassist Tommy Potter, who have played together since Washington, D. C., high school days, keep the section coordinated.

With Sara Vaughn doing pops like Gerald Valentine's *I'll Wait and Pray*, the sweet department is well taken care of. Eckstine draws plenty of swoons with his vocalizing on the standards.

—sip

## New Record Company Issues Jazz Platters

New York—Newest firm to enter the hot jazz disc lists is the National Record Company here. First hot issues are four sides featuring trumpeter Emmett Berry, Don Byas on tenor, Milt Hinton on bass, Dave Rivera on piano, and J. C. Heard at the drums. National recently released four Raymond Scott sides as its bid in the name band disc field.

## Josh White's Albums

New York—Guitarist-folk singer Josh White is featured in three record albums shortly to be released by Asch discs. The albums are called *Songs For Victory*, *The Blues*, and the *Josh White* album.

## See and hear . . . ★ GLENN MILLER

with the new STONE LINED MUTES in the 20th Century Fox movie production. *Ochestra Wives*.

Send for Descriptive Folder

Humes & Berg Mfg. Co.  
121 E. 39th St. — Chicago

## CHICAGO'S J-BAND BRIEFS

The Band of Renown, La. Brown, no less, doing a bang-up job in the Panther Room, close on October 5, after an all too-brief engagement here, and will open at the Strand theater in New York October 13. Another change in Panther Room bookings brings in Bob Chester for two weeks of Gene Krupa's scheduled eight, with Krupa opening on October 20 for six weeks. Tommy Dorsey will follow Krupa on December 1 for two weeks . . . When the Boulevard Room of the Stevens hotel opens October 4, with Glen Gray and the Casa Loma band on the podium, it will have a revolving stage and a line of show girls.

Playing his first Chicago engagement, Tony Pastor should do some solid sending when he follows Louis Jordan at the Oriental October 6 for a week . . . Cootie Williams and his orchestra open at the southside Regal theater October 6 for a week . . . Duke Ellington will close at the Downtown theater October 12 . . . Perry Como is the current attraction at the Chicago theater, to be followed by Lena Horne when she returns to Chicago for the week of October 13.

When Eddy Howard nabbed that commercial for Raleigh cigarettes, a last-minute switch introduced Denny Beckner, new in this territory, to Trianon dancer while Lawrence Welk played for dancers at the Aragon. Beckner is now completing a week at the Aragon, with Art Kassel opening on October 6 and Don Reid going into the Trianon October 3. Welk, playing dates at the Casa Loma ballroom in St. Louis and the Lake Club in Springfield in the interim, returns to Chicago in November for a week at the Oriental theater.

Chuck Foster returns to the Blackhawk October 18 . . . Bill Bardo, playing an indefinite engagement at the Latin Quarter, has Jack Hummel, of the original Hummel Family Orchestra, on vocals . . . Barrett Deems' trio will replace the Art Van Damme quartet in the Dome of the Sherman October 9. Van Damme has been signed a studio combo by NBC, marking the first time NBC has ever employed a small unit of this type as a regular . . . Jack Chapman, old-time recording artist, is heading a trio at McGinnis on 71st street . . . Buster Bennett's trio is at the Cabin In The Sky . . . The Fedorow Sisters are the new trio at the Hollywood Lounge.

The Lakeview Musical Society of Chicago is sponsoring a war-benefit concert, featuring rare instruments, as well as many name artists, October 5 at Orchestra Hall, with proceeds going to the fund for Music for Our Fighting Men, established for the purchase of musical instruments and records for boys overseas.

## Navy Faves



Norman, Oklahoma—Charlie Agnew, his band, and his incisive thrush, Jeanne Carroll, are favorites with the men at the naval air station here. The leader and his vocalist are seen here on a recent appearance at the station.

"That's music to my ears!", says the commander of this war craft as he listens with pleasure to the smooth purr of its Diesel engines.

YORK is proud that it builds parts and assemblies for this swift raider of the sea — proud of the many devices that YORK builds for tanks, trucks, aircraft, communication, gun parts, P.T. Boats, and Radar.

New machinery, and engineering ingenuity will build better YORK band instruments after Victory.



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CARL FISCHER  
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Linda Keene, blues singer, is back  
on the Blue Network again, on the

SITTIN' IN —



### COLD-CUT

The engineer says, "You  
Stand here"—  
(The hour's 9 a.m.,  
The atmosphere's quite  
Clear of beer)  
—They're waxing a  
Jazz Gem! —gpb



### COOKIE FAIRCHILD

And most "big names" use this 3" x 5" VISUAL record of song hits of over 100 important publishers, plus old favorites. Includes lead sheets and lyrics of chorus and other info. For professionals ONLY. Write on your letter head for free samples.

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New York 19

**TUNE DEX**

**Dixieland House Party show . . .**  
Duke Ellington pulled \$36,000 at a theater in a recent week, and has been taking big percentages consistently . . . Frank Sinatra brings his protege, Eileen Barton, into the Paramount with him, and the backing band probably will be Raymond Paige's . . . Dell Parker is doing a single at Amanda's in Gotham.

Spike Jones' next epic will be *A Goose to the Ballet Russe*. He'll record it eventually as part of an album to be called *Musical Depreciation of Songs You'd Like to Forget* . . . Eddie Condon is planning to take his Jazz Concert (Blue Network, Saturdays, 1:30 p.m. E.W.T.) on tour in the east . . . Johnny Gluskin, Gene Krupa's mentor, also is handling affairs for pianist Jess Stacy. And don't be too surprised if Krupa does not book through GAC, as originally set.

New York—Mal Hallett's band will travel with singer Barry Wood on a theater tour, beginning October 3 in Utica, N. Y. Tour is Wood's first in three years.

Shep Fields is set to follow Harry James into Meadowbrook for five weeks . . . Pretty Peggy Mann launched her solo career on the *Busin Street* program a week ago . . . Paul Whiteman has a date at Carnegie Hall come springtime . . . Babe Rhodes, leader of a popular Pittsburgh ork, had to change it to Bob because out of town hotels no like.

Mel Henke, our Chicago lad,

will take over the Horace Heidt keyboard when, as and if Jess Stacy finally decides to cut out and start his own band . . . The Copacabana in New York is having license worries and the Zanzibar has been shifted to the roomer site of the old Hurricane . . . Georgia Gibbs was the only chick honored with a singing date at the recent ASCAP dinner on the coast.

Dick Kimber is still working on that magic show for Broadway . . . Local 802 in Manhattan is split by a fight over its soldier vote . . . Una Mae Carlisle, pianist-singer-composer, was one of the first jazz artists to be given CBS television shots. She's made three, will do more . . . Ginny Simms may switch from Columbia to Decca . . . Will Lester and five of his men were seriously hurt in an auto crash between St. Joseph and K. C.

Curt Massey, NBC baritone in Chicago, walked off as champ of the Medinah Country club's annual golf tourney last month—for the second time since 1940 . . . The AFM is investigating personal management contracts of name leaders . . . Meade Lux Lewis will cut some Asch platters, which reminds me that my favorite of the week is all eight sides of Hipster Harry Gibson's frantic boogie-woogie album for Mu-

sicraft.

Linda Keene, blues singer, is back on the Blue Network again, on the

## Carl's Canary



Quincy, Ill.—Erma Barnes is the vocalist with Carl Landrum's territory band here, which he re-organized following his discharge from the army.

## British Service Orks Provide Cairo Session

Cairo, Egypt-American University's Ewart Hall, Cairo's Carnegie Hall, was the scene of an unusual show, a jazz jamboree organized by the Cairo Rhythm Club. Bands taking part were the Cairo Area dance band and the RAF No. 1 Dance Orchestra, both British service bands. No U. S. combos were available for the date. Guest artists for the jam session were: Sgt. Frank Cordell—piano, Bob Layzell—claray, Les Gilbert—alto, Reg Gammidge—trumpet, Wolf Phillips—trombone. Vocals were by Leda and Doris, and Lee Sheridan. As master of ceremonies, Sgt. Fred Foy, U. S. announcer with the American Forces radio program in Cairo, did pretty well, considering very few understood his mean jive talk.

—Toto Misketian

## Batoneer Leases Closed Dancery

Los Angeles—The old La Monica Ballroom at Santa Monica, dark for years except for a recent short re-opening with Tommy Reynolds' ork, has been leased by bandleader Lew Gray and Mrs. Gertrude Brooks, backer of his dance band enterprise.

They plan to use Gray's 16-piece swing unit as an alternate group with a rustic rhythm outfit. They hoped to use Spade Cooley's band, which was burned out in the Riverside Rancho fire. However, it looked like Rancho backers would pay Cooley's salary to hold him to his contract until the Rancho could be re-opened. The new dancery, located a mile north of the Dorsey brothers' Casino Gardens, will be called the Palisades and will open around Oct. 7.

Silver Airplane Bearings made by Conn. Used in B-29 Superfortresses and many other planes using Wright Cyclone engines, including the B-17 Flying Fortress.



Master rod, with articulated rods, assembled to crank-shaft. Silver Bearings made by Conn take the brunt of the entire power output . . . help increase speed.

The now famous B-29 Superfortresses, which rise from Allied Air-fields to blast the Nipponese homeland, ride on silver master rod engine bearings electroformed by Conn . . . one of the very few concerns in America with the experience in electroforming required for this job. The seamless Coprion bell, which Conn introduced before the war, provided this rare know-how and the facilities which have made Conn the principal source in the entire country for these silver bearings. Over 300,000 Silver Bearings have already been made by Conn for Wright Cyclone engines of various types. As a result of war production, Conn facilities have been expanded and engineering know-how has increased. New Conn instruments will benefit from this added knowledge, when Peacetime production is resumed.

C. G. CONN, LTD., ELKHART, INDIANA



STARS awarded for  
continued excellence  
in production of precision  
war instruments  
and equipment.

IN PEACETIME — THE WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

## Trio Of Studios Sign Staff Orks; Warner's Wait

**Los Angeles**—With 20th Century-Fox, RKO and Republic completing the signing of their staff orks of 20 to 35 men, as required by the AFM under the agreement completed last May, the inking of studio staff musicians is virtually finished.

Only Warner Brothers' staff was not ready at press time. However, it was known that WB's music chief, Leo Forstein, had his men almost lined up. Alto sax ace, Les Robinson; George (Fat) Wendt, trumpet, reputed to be getting a reported guarantee of \$16,000 a year; and Louis Kaufman, concert violin-

ist, were reported ready to sign with WB.

**Studio Bands**  
The 20th Century-Fox personnel includes: Sid Lippman, Joe Chassman, Masha Altman, Jay Chernis, G. H. Monsevitch, Oscar Wasserberger, Louis Pressman, Anthony Holland, violins; G. R. Menhennick, Jacques Ray, violas; Kolia Léviene, Michel Pensa, cellos; Chicco Rivera, Vernon Broadway, bass; Eddie Miller, Lee De Line, Charles Sharpe, Dave Matthews, reeds (Matthews may yet be switched to arranging staff); Gordon Pope, oboe; Don Christlieb, bassoon; Alfred Brain, James Decker, horns; James Heathon, Cecil Nee, Kenneth Robinson, trumpets; Bill Atkinson, John Tranchitella, Marie Imes, trombones; Dillon Ober, Paul Duroit, percussion; Urban Thielmann, piano; Russ Soule, guitar; Lois Craft, harp.

The Republic staff ork includes: Kenneth Apperson, J. D. Wade, Wilmot Hollinger, trumpets; Ernest Smith, Pete Carpenter, Russ Brown, trombones; Phil Shunkin, Jerry Vanderhoof, Lee Stoll, Barney Sorkin, reeds; Bob Chapman, drums; Joe Kaufman, bass; Ted Salden, piano. Henry Hill is concertmaster of string section, in which there are still openings to be filled.

The RKO staff musicians include: Anatole Kaminsky, Nina Wolfe, Elias Grosser, Dorothy Wade, Rocco Barbieri, Anthony Briglio, Jeanette Fischer, violins; Laurent Halléau, Barbara Simons, viola; Warwick Evans, Lyubella Evans (their's master), violin; Alphonse Pabst, bass; Joe Gilbert, flute; Alex Duvor, oboe; Kenneth Lowman, bassoon; Vincent Donatelli, Maurice Hix, reeds; Peter Scamperio, Arthur Attwell, trumpets; Don Daniels, Marilyn (Red) Sperow, trombones; Max Rabkinowitz, piano; D. V. Seber, drums; Zbay Moor, harp.

### Benefit Gathers \$700 For Widow

**Los Angeles**—Final accounting to Mrs. Rita Noone, widow of the late Jimmie Noone, of receipts from the Jimmie Noone Memorial Concert staged here last month

at the Trocadero by the Musicians' Congress, showed that affair netted the fund approximately \$700. Said Mrs. Noone: "I am very happy to express my gratitude by means of Down Beat to the many people who contributed their time and effort to the concert given in my husband's honor and to help me prepare for the education of our children. Nothing could have made my husband happier than what they did for us."

### Emilio Caceres World's Foremost Hot Violinist

Formerly with Abe Lyman and Tommy Dorsey, is now featuring with his own

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by PINE TOP SMITH, PETE JOHNSON, MEADE "LUX" LEWIS, HERALD THOMAS and ALBERT AMMONS.

5 BOOGIE WOOGIE and BLUES PIANO SOLOS by JAY MCSHANN

5 JAZZ PIANO SOLOS by ART TATUM

5 BOOGIE WOOGIE PIANO SOLOS by MEADE "LUX" LEWIS

5 BLUES PIANO SOLOS by BILLY KYLE

5 SOLOS FROM BOOGIE WOOGIE TO THE CLASSICS by HAZEL SCOTT

5 FAMOUS BOOGIE WOOGIE and BLUES SOLOS by JIM YANCEY

5 FAMOUS BOOGIE WOOGIE and BLUES SOLOS by SAMMY PRICE

PRICE 50¢

FIVE JAZZ MASTERPIECES IN ONE FOLIO

Boogie Woogie by Ken Kersey . . . Blues by Hazel Scott . . . Barrelhouse by Pete Johnson . . . The Stomp by Cow Cow Davenport . . . The Ray by Pete Johnson, Albert Ammons and Meade "Lux" Lewis.

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## 'Fly Right', Walter Tells Nat



Hollywood—Walter Winchell, the nation's No. 1 columnist, probably is telling Nat Cole to Straighten Up And Fly Right in this pose at the Trocadero here. Nat, with his famous King Cole Trio, is flying around the theaters of the country in a personal appearance tour.

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#### Jottings

A fanfare to Ted ("Lamp-lighter") Yerxa, back on his feet after a long siege with that annoying tickler, and now beaming his platter chatter show from heavy-watted, clear-channel station KFI five nites a week (12:00 midnight to 1:00 a.m.) . . . Carolyn Grey got a nice break (and well deserved) when she was caught by the Life lenser snapping pretty gals at the corner of Hollywood & Vine. Incidentally, we

should have reported sooner that she is now singing with Jack Riley at the Aragon . . . Eunice Wennermark's "Symphonettes", an all-girl combo, now holding down staff orchestra spot at KMPC.

Henry Busse surprised a lot of people by turning up with a very solid crew, a big outfit with eight brass (not counting Henry), six saxes and four rhythm that swing right along in those Gray Rains arrangements; and it looked at this typing as though Henry would turn in some nice figures at the Palladium's box office . . . Matty Malneck has replaced Joe Venuti as music boss on the new Duffy's Tavern series . . . The Spike (charp with Spade Cooley) Featherstone baby was almost born at the Hollywood Canteen. The younger arrived just 45 minutes after Spike hustled Mrs. Featherstone to the hospital from the Canteen, where she had accompanied Spike to play a date that evening . . . Joe Reichman has the music spot on the new Dubonet radio commercial carried on the Mutual-Dow Lee net via KHF.

Gene Rodgers, solo-pianist at the Florentine Gardens, played several evenings with one arm, following hand injury received in baseball game he pitched for benefit of Negro service men . . . Celebs who turned out for the Count's opening at the Plantation included Gloria De Haven, Dave Rose, the Tommy Dorseys and Buddy Rich. Buddy sat in with the band and had himself a ball . . . Stewart ("Stew") Aspen, long rated as one of the better local saxmen, is now a teacher in the city schools and handles evening school classes in harmony and composition at Hollywood High School.

#### Behind the Bandstand

Prominent name band leader who has been playing a nearby mountain resort went on a terrific bat with the bottle near the close of the run. Head of the agency handling the b. l. dashed to the resort to get situation under control. But the b. l., on agency head's appearance, met him with a tirade, delivered before a crowd of people. So ended a beautiful friendship, and the b. l.'s association with that agency.

An eastern bandleader who got nothing but tough breaks during his sojourn on the coast a while back thinks he was the victim of "extortion" practiced on him by a well known band peddler. The b. l. is shopping for a local attorney to file the suit here.

#### Composer's Father Dies

**Los Angeles**—Gabor Steiner, 86, father of film composer Max Steiner, died here on Sept. 10 following a lengthy illness. Born in Hungary, he was educated as a musician but was active chiefly as a manager and impresario. As such he sponsored the appearances in Vienna of such attractions as Sousa's Band and the Buffalo Bill Wild West Show.

## LOS ANGELES BAND BRIEFS By HAL HOLLY

The band line-up here as the fall season gets into full swing proves nothing except that there is a ready market for all kinds of musical fare. It varies from the Island music of Harry (*Sweet Leilani*) Owens at the Grove to the wide-open-spaces airs of Bob (*San Antonio Rose*) Wills at the Casa Manana. Other key-spots: Biltmore Bowl—Henry King; Palladium—Henry Busse; New Plantation—Count Basie; Trianon—Lionel Hampton; Casino Gardens—Tommy Dorsey; Aragon—Duke Shaffer & Jack Riley; Ciro's—Xavier Cugat; Slapsie Maxie's—Ted Lewis; Club Alabama—Harlan Leonard; Trocadero—Sonny Kendis.

#### Notings Today

Earl Hines comes into the New Plantation after Basie—a double deal sold by the William Morris

office, after which come four in a row set by Reg Marshall—Erskine Hawkins, Lucky Millinder, Floyd Ray and Cootie Williams . . . Woody Herman's opening date at the Palladium set at Oct. 17.

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## Music Soothes A Savage Soul

Philadelphia—A jungle jam session saved the lives of Cpl. Johnny Carlin, former WFIL pianist and Maj. L. L. Layden, when a group of hostile natives in an independent outpost state off India, surrounded their jeep. Carlin grabbed his accordion and began playing to stall for time, and in a short time jungle drums were brought up and the natives began beating an accompaniment. After the incident, the natives gifted him with a large knife.

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- Lightning Boogie; Sugar Hill Boogie Woogie—Will Bradley and all Star Boogie Boys—\$1.05
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- Shifty Mama Blues; Wandering Man Blues—Joe Marsala and His Delta Four—\$1.05
- Panama: That's plenty—Wild Bill Donovan—\$1.52
- Ugly Child; That Da Da Strain—Geo. Brunis with Pee Wee Russell—\$1.05
- I'm Sober Now; Jump Steady Blues—Pinetop Smith—79c
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- I Wonder; I Only Have Eyes for You—C. Hawkins with T. Wilson—79c
- South; She's No Trouble—Benny Morton and Orch.—52c
- Cotton Tail—Duke Ellington—52c
- My Blue Heaven—Artie Shaw—52c
- Yes Indeed—T. Dorsey—52c
- Chocolate Shake—Duke Ellington—52c
- Blue Skies—T. Dorsey—52c
- Embraceable You—T. Dorsey—52c
- St. James Infirmary Blues (Pt. 1 & 2)—A. Shaw—52c
- The Elk Parade—Bobby Sherwood—52c
- I'm Lost—B. Carter—52c
- Moonlight Serenade; Sunrise Serenade—Glenn Miller—37c
- Danny Boy; Tuxedo Junction—G. Miller—37c
- Begin the Beguine; Indian Love Call—Artie Shaw—37c
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- Rainbow Mist; Woodn't You—C. Hawkins—\$1.05
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- Mandy, Make Up Your Mind—T. Dorsey—52c
- Time on My Hands—Count Basie—52c
- Asch Album of Jazz Variations featuring Fletcher Henderson, Jess Stacy, J. P. Johnson, etc.—\$3.68
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## DIGGIN' THE DISCS WITH JAX

The Phil Featheringill shop has reissued Davenport Blues and Toddlin' Blues on Session 6.

### Hot Jazz ART HODES

Squeeze Me Bugle Call Rag Blue Note 35 Messin' Around Feather's Lament Session 10-007

Hodes' Blue Note, the mate to the Sugar Foot-Sweet Georgia coupling, provides the best jazz kicks of the moment. *Squeeze Me*, by Clarence Williams and Fats Waller, is taken at a wonderfully slow tempo. Max Kaminsky leads the ensemble through the first chorus, as Vic Dickenson fills in the tailgate. Edmond Hall takes the second, with Art's piano backing him solidly. Vic then comes in for his chorus, which features two fine breaks. The side concludes with an ensemble during which Maxie takes the break himself. Kaminsky's fluff at the very end is more than compensated for by his splendid work throughout the rest of the disc. *Bugle Call* is played at a perfect rag tempo, not too fast, as so often it is. The first half of the record contains ensemble playing of exceptional merit, interrupted regularly by individual breaks of equal caliber. Hall takes two fine breaks, Dickenson two great ones, Hodes two that are a little less sensational, and

Kaminsky one only. After the group swings into the "Oh Miss" portion of the tune, Hall and Dickenson and Hodes all take choruses by themselves, the latter with superb backing by guitarist Shirley. The concluding ensemble chorus and break are outstanding. This is jazz!

On the Session sides Art manages to tear Mezzrow away from his book long enough to cut the best clarinet he has ever waxed. The first side is all Mezz's, a clarinet jump that builds up and up dynamically so that the tension increases all the way. Hodes' piano and Alvin's drums furnish excellent accompaniment, but this number is really strictly for Milt. The reverse is a slow blues, played with deep feeling by all three, especially by Art. Hodes solos, then Mezzrow, then Hodes, and finally Mezzrow fades it out. Here, like Mezz on the other side, is Art Hodes at his finest.

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- 10-in.—23580—BLUES LOVE SONG ..... **53c**  
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Benny Goodman Quartet
- 10-in.—23392—MOONGLOW ..... **53c**  
DINAH ..... Benny Goodman Quartet
- 10-in.—23247—STOMPIN' AT THE SAUCE ..... **53c**  
BREAKIN' IN A PAIR OF SHOES ..... Benny Goodman and Orchestra
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Consisting of 4 Records.

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FEELING ZERO ..... Coleman Hawkins and Orchestra

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- 10-in.—90-0017—PASSION FLOWER GOING OUT THE BACK WAY ..... **37c**  
Johnny Hodges and Orchestra

#### ★ ★ ASCH ★ ★ ★ ★ ★ ★

- 10-in.—500—GIRL OF MY DREAMS ..... **79c**  
RAINBOW BLUES ..... Jerry Jerome and Orchestra
- 10-in.—501—WHEN I GROW TOO OLD TO DREAM ..... **79c**  
ARSENIC AND OLD LACE ..... Jerry Jerome and Orchestra

#### ★ ★ CELEBRITY ★ ★ ★ ★ ★ ★

- 10-in.—7014—SUGAR HILL BOOGIE WOOGIE LIGHTNING BOOGIE ..... **\$1.05**  
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## BEST TUNES OF ALL by Jax

### One O'Clock Jump

This tune is probably the best, as well as the most famous and the most popular, jump number ever composed. It is possibly the finest instrumental that's been written in the last decade, certainly the outstanding thing that's come from Count Basie's prolific pen. *One O'Clock* stands for the Basie band, for the Moten band, for Kansas City jazz in general. It is just as much pure swing as anything by McKinney's Cotton Pickers. It is as full of K. C. as Smack's stuff was of Harlem. Both Harry and Muggsy have waxed the *Two O'Clock Jump*, incidentally, while Joe Marsala once cut a twelve-inch platter on the *Three O'Clock Jump*.

#### Available:

Count Basie, Decca 3708 (Decca 1363); Benny Goodman, Victor 25792; Harry James, Columbia 36232; Metronome All-Star Band, Victor 27314.

#### Unavailable:

Count Basie, Okeh 6634; Sidney Bechet, Victor 27204; Harry James, Brunswick 8055.

## Wax Spinner Asks V-Discs For Issue

New York—Local disc-spinner Art Ford, who handles WNEW's all-night *Milkman's Matinee*, is campaigning to have the big record companies re-issue jazz V-discs for general consumption after the war. Ford's idea is that these records, now available only for the armed forces, will be hot collector's items and can be used to aid war veterans. The plan would call for the major record companies to issue the hot V-discs as special, expensive waxings and turn all profits from their sale over to some veteran's relief organization. Some of the artists who've waxed hot for V-discs include Benny Goodman, Gene Krupa, Red Norvo, Mildred Bailey, Teddy Wilson and Stuff Smith.

### CLIFF JACKSON

*Squeeze Me Quiet Please*

Black & White 3

### Swing

#### SIDNEY CATLETT

1-2-3 Blues

I Found A New Baby

Session 10-009

On the blues side Ben Webster is in one of the mellowest, most relaxed grooves he's ever struck on platters. After a piano intro, Ben solos easily and beautifully. Marlowe Morris then plays two choruses, after which Webster returns with his tenor sax, backed by stop rhythms of various patterns. John Simmons adds some fine bass work, Catlett some tasty drumming, and Ben finishes it off. Webster's absence on the second side leaves only a trio of rhythm men, but what rhythm men! Marlowe takes the first chorus after a Catlett brush intro, then Sid takes a brush solo, (Modulate to Page 9)

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## Crescent Waxes Creole Jazzmen

Los Angeles—Marilli Morden, operator of the Jazz Man Record Shop, is introducing her own recording label, Crescent (after the "Crescent City"—New Orleans), with release of four sides of Kid Ory's Creole Jazz Band. Titles are *South, Blues for Jimmie, Get Out of Here and Go On Home*, and *The Creole Song*, the latter with vocal by Ory in the original Creole patois.

Group is, in effect, the "Orson Welles Jazz Band" heard last season on Welles' radio show. Omer Simeon is in the spot held by the late Jimmie Noone. Alton Redd took over the drums in place of Zutty Singleton.

Disappearance of Zutty from the line-up recalls differences which arose when Zutty endeavored to get the band to record for Capitol. Papa Mutt and Buster Wilson refused to make the Capitol sessions because they had agreed that the band's first recordings would be for Crescent. Said Ory: "Marilli Morden helped us get our job on the radio show. She didn't try to stop us from making records for anyone, but I felt we owed it to her to do our first recordings with the band under her label."

## Diggin' The Discs — Jax

(Jumped from Page 8) followed by a bass solo by Simmons. Sid picks up his sticks and lets go with everything on the next, finally giving way to Marlowe's piano. Soloing alternately, Cattell and Marlowe take it out.

### JIMMIE LUNCEFORD

*Jeep Rhythm*  
*I Dream A Lot About You*  
Decca 18618

Jeep is an instrumental with plenty of kicks for Lunceford fans. It is well arranged and well played, perhaps not up to the standard Jimmie set in the past but good nonetheless. Dan Grisom sings the reverse pleasantly enough.

### Dance

#### WOODY HERMAN

*Who Dat Up Dere*  
*Let Me Love You Tonight*  
Decca 18619

Right now Woody has the best white band in America, but these two sides were cut some time back. Nevertheless, Herman's vocal on *Who Dat* is well worth the price of the platter. That man can really sing! He gets very good support from the members of his herd, too. Billie Rogers sings the reverse.

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BLUE DANUBE (Waltz)  
BUGLER FROM BROOKLYN  
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MOON NOCTURNE  
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QUICK WATSON THE RHYTHM  
RHYTHM DOCTOR MAN  
SIGARAMOLE  
SNEAKY PETE  
STOMPOLOGY  
SKATERS WALTZ  
SWAMP FIRE  
SING IT'S GOOD FOR YOU  
SONG OF THE VOLGA BOATMEN  
TALES FROM VIENNA WOODS (Waltz)  
THERE IS A TAVERN IN THE TOWN  
THE DEVIL SAT DOWN AND CRIED  
TAKE THE "A" TRAIN  
THINGS AIN'T WHAT THEY USED TO BE

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## You Probably Won't Notice



New York—Because Jerry Wayne is chummy with pretty songstress Vera Barton here, during one of their maritime service broadcasts, you probably won't even notice his new moustache! Jerry is the singing star of the new Ed Wynne program on the Blue Network.

### Vocal CHARIOTEERS

Sylvia  
*This Side Of Heaven*  
Columbia 36730

This quartet is coming along rapidly. As far as I'm concerned, only the Golden Gate and occasionally the Mills Brothers can top them. On both sides there is a definite touch of the spiritual, as well as certain phrasings and stylings familiar to more modern music. These Hollywood boys deserve plenty of attention!

**THREE SUNS**  
*I'm Making Believe*  
*You Always Hurt The One You Love*  
Hit 7105

The Three Suns handle guitar, organ, and accordion respectively. Artie Dunn does the singing. Nothing much happens.

### Novelty JIMMY DURANTE

*Umbridge*  
*Inka Dinka Doo*  
Decca 23351  
*Hot Patatta*  
*Inka Dinka Doo*  
Columbia 36732

The irrespressible Schnoz runs away with the novelty laurels this time. His old nemesis, *Umbridge*, appears just as he does in *Music For Millions*. Inka might very well sweep the nation, as so many similar novelty numbers have in the past. Both versions of it are strictly Durante! Hot Patatta explains Jiminy's famous amorous technique

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## 'Pop' Provides Composers' Show

New York—Paul Whiteman, musical director of the Blue network, has inaugurated a new program called the *Creative Music Series*. Heard Tuesdays from 11:30 to 12 midnight (EWT), the show is commissioning composers to submit original "symphonies" ranging from five to seven minutes in length. Both so-called serious and popular composers have accepted the commissions and future programs will offer the work of men like Roy Harris, Leonard Bernstein, Aaron Copland, Paul Creston, David Rose, Richard Rogers, Morton Gould, Peter de Rose, Duke Ellington and Ferde Grofe.

## Horn Breaks Ankle Cast

Los Angeles—Harry James, during an engagement at the Stockton Ordnance Depot, fell and broke the cast that has enclosed his foot and ankle since he broke a small bone here last month during a baseball game. New cast was placed by army surgeon at the Stockton military hospital. Doctor stated that bandsman was not giving injury sufficient rest and that as a result he would probably have to wear cast for at least another eight weeks.

## Service Band Makes 1700 Transcriptions

New York—Lt. Buddy Clarke, former clivie bandleader and now fronting the band at the U.S. maritime service station in St. Petersburg, Florida, has a new wrinkle in recording dates.

Clarke's band, in cooperation with local station WSUN (Blue outlet) has made over 1,700 transcriptions featuring interviews with servicemen. After the discs are made, copies of them are shipped to relatives and friends of the servicemen.

## Name Leaders Hinted Forming New Disc Firm

Los Angeles—Freddy Martin, Tommy Dorsey, Artie Shaw and two or three other orchestra leaders are rumored ready to form their own recording company soon unless there is an early break in the present AFM ban, which prevents RCA-Victor and Columbia from waxing.

The rumor was given a hypothesis when Martin asked RCA-Victor for a release from his contract in order to make records independently as a private enterprise. He had not received his release at press time. The false report that Martin had pressed records roused James C. Petrillo, AFM proxy, who had to be reassured that the Martin band was not waxing.

Tommy Dorsey has been set to start his own platter firm a number of times. At one time, Dorsey went so far as to open negotiations to lease studios.

Artie Shaw has been in conference several times with Dorsey and Martin on the idea of forming their own firm. Shaw recently signed a new contract with Victor, but there is a clause in his pact, whereby it becomes invalid unless the company resumes recording activities by a certain date, hinted to be Dec. 31, 1944.

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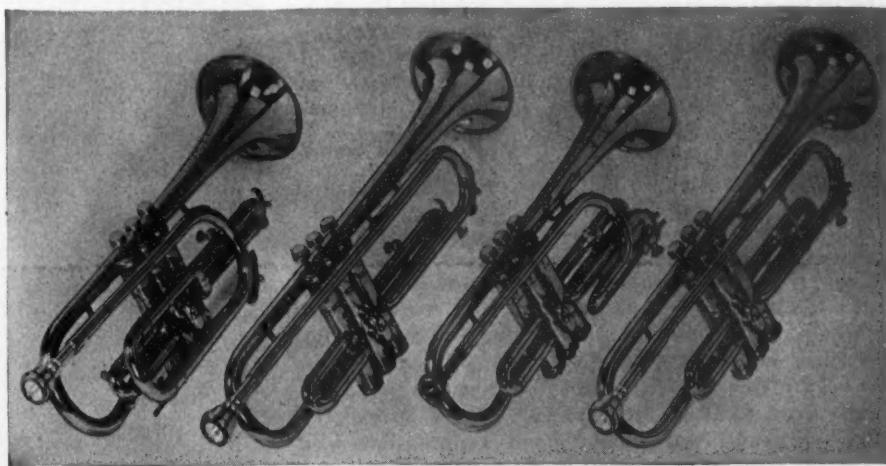
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## Overseas GI's Sure Of Vote In One Poll

G.I. Joe may or may not have an opportunity to cast a ballot in the coming presidential election, depending on several factors. But he definitely will have a voice in the selection of dance bands and favorite musicians in Down Beat's eighth annual popularity poll.

Next week 10,000 individual ballots will be mailed by Down Beat to its subscribers who are serving in the armed forces overseas. An addressed envelope will be included with each ballot, so the subscriber may indicate his favorites and mail it to the Contest Editor with minimum effort and fuss.

Voting in the 1944 Down Beat band poll actually does not commence officially until November 1. The first ballot for the use of civilian and domestic subscribers, those in army camps and training centers in this country, and the thousands who purchase the Beat from news stands, will appear in the November 1 issue.

Subsequent ballots will appear in the November 15 and the December 1 issues, and the polls will be closed, as usual, at midnight on December 15, with the winners announced on January 1.

There always is some delay in getting copies of the Beat into the hands of subscribers in the war zones, and it was feared many would not receive a regular ballot in time to return it before the December 15 deadline. So they are being supplied with advance, individual ballots.

These servicemen votes will not be tabulated separately, but will be counted with the regular votes received during the official balloting period, November 1 to December 15.

There will be some additional selections in the 1944 band poll. The most popular baritone sax player will be chosen, for example. In previous years voting was restricted to tenor and alto men.

Two girl singers and two male vocalists will be crowned. One pair will be selected from singers actually working as band vocalists during the year. The others will be single record or radio stars, who may have been identified with dance bands at one time, but now are working as individuals.

Both vocal and instrumental small combinations will be chosen, singing trios and quartets in one classification, instrumental groups of from 3 to 6 pieces in the other.

Best sweet and best swing bands will be named as usual, with the customary selection of favorite sidemen to form the annual all-star band. Trophies will be awarded to all winners, as heretofore.

### Freddy Martin Gets Deferment

Los Angeles—Freddy Martin, who was ordered to report for induction Sept. 4, received a 30-day deferment, but his draft future is still uncertain.

Martin, leader of the band on the Jack Carson radio show, has been okayed for another radio commercial, but the uncertainty of his future has impeded signing of the papers.

### Powell Emcees Air Bandwagon

Los Angeles—Fall series of Fitch Bandwagon airshows, which started Sept. 24, has a change in format, with Dick Powell in as a singing emcee. Heretofore Fitch shows presented straight dance band fare under direction of announcer Tom Reddy. Harry James was initial band on new series. He was followed by Freddy Martin and Tommy Dorsey.

### Musicians Off the Record



Port Hueneme, California—Joe "Horse" Hall, former pianist with the Casa Loma band and now a full fledged photographer in the navy, poses here beside his truck loaded with cameras and equipment.

### Mac Mite



Chicago — This is Terry, folks, the smiling baby daughter of Ted McMichael of the Merry Macs, who are appearing in theaters in Chicago, Milwaukee and other middle western cities this month.

### Philanthropist



New York—When the daughter of a friend was stricken with cerebral palsy, which is said to cripple more children annually than any disease with exception of infantile paralysis, glamorous Jane Pickens, cancelled singing engagements to undertake the formation of a national foundation to fight the scourge. She is continuing to devote most of her time to the work.

### Balladeer Back

Philadelphia — Frankie Richardson, nitery singer-emcee hereabouts for many years, is making a bid for bandom fame. Bowed September 11 as a wand-waver at DiPinto's Cabaret-Restaurant. Richardson struck it rich in Hollywood when sound hit the screen the first time, being the featured singer in the *Movietone Follies* of those early celluloid days.



"Post-War Model!"

### WHERE IS?

MARY ANN McCALL, vocalist, formerly with Charlie Barnet  
LYNN DENBY, trumpeter  
JIMMY COOK, vocalist, formerly with Tommy Dorsey  
FLORENCE SHEFTÉ, trumpeter, formerly with Betty McGuire  
LEW PALMER, vocalist, formerly with Jan Garber  
FRITZ HEILBORN, vocalist, formerly with Jan Garber  
GORDON MacRAE, vocalist, formerly with Horace Heidt  
WALTER McGUFFIN, trombonist, formerly with Charlie Barnet  
GEORGE RICCI, cellist, formerly with Tommy Dorsey  
EMILY LANE, vocalist, formerly with Tommy Dorsey  
BOB WARNEY, drummer, formerly with Teddy Powell  
ALAN CUMMINGS, vocalist, formerly with Shep Fields  
PAT RUSSO, trumpeter, formerly with Bobby Sherwood  
LLOYD JOHNSON, bassist, formerly with Bud Widmer  
LARRY COTTON, vocalist, formerly with Horace Heidt  
RONNIE KEMPER, vocalist, formerly with Horace Heidt

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### CHORDS AND DISCORDS

#### Hal is Excused

Hartford, Conn.

Sirs,  
I feel that Hal McIntyre has been done a great injustice by the ex-officials of one of his fan clubs which recently broke up. In both "Chords and Discords" and the "Band Box" column, Hal has been charged with a lack of cooperation.

This doesn't seem to be true in my case. I have spoken to Hal personally many times and he is genuinely interested in his fans. He has been more than wonderful to my members and myself. Certainly Hal is a busy person, which may account for some misunderstanding, but I don't think the entire blame should rest on his shoulders.

Betty Bishop

#### Which End is Up?

U. S. Naval Base  
Fort Pierce, Fla.

Dear Sir,  
War bonds to movie moguls for showing the bourgeoisie a long awaited film of a man and a band not completely hidden from everyone save themselves. I'm speaking of Benny Goodman's *Sweet and Lowdown*.

Did you notice "jazz fan" Jack Oakie so thoroughly scouring your paper in the train scene with the headlines facing the camera—Upright? Quite impossible lest he enjoyed reading sideways or considered that "Music News From Coast To Coast" streamer had a double meaning.

Ens. C. P. Schneider

Artist and conductor on Mutual Network First Nighter program, Sept. 11, in Chicago.

STEINER—Gabor Christian Steiner, former European impresario and father of Max Steiner, composer-conductor at Warner Bros. Studios, Sept. 9, in Hollywood, Cal.

### Canuck Caper

New York—Relayed reports from Vancouver, British Columbia, tell an odd tale. One of the trustees of the Vancouver school board, James Blackwood, claims he's interested in the effect, demoralizing or otherwise, that Frank Sinatra's limp tones have on students. Accordingly, the school board has okayed a proposal to investigate the Swooner's psychological impact on young impressionables.

A COLUMN FOR RECORD COLLECTORS.....

**THE HOT BOX**

By GEORGE HOEFER, Jr.

Avery Loposer, the trombone playing bandleader from Mobile, Ala., writes in a complete detailed history of the Arcadian Serenaders. This column featured this Okeh recording outfit in the issue of August 1, 1941. Loposer who now leads a dance band at the Hollywood Dinner Club in Mobile clears up a few hazy points.

The group was originally organized in 1922 in Mobile with Wingy Manone on trumpet. They played Tom Bowen's Fairhope Casino on Mobile Bay during the summer and were known as the original Crescent City Jazzers. Wingy soon left and was replaced by Sterling "Bozo" Bose. In 1923 the outfit hopped over to New Orleans to record for Okeh 40101 *Christine (Loposer)* and *Sensation Rag* (O.D.J.B.). Personnel: Sterling Bose-trp, Cliff Holman-clr. & sax, Johnnie Riddick-piano, Felix Guarino-drums, "Slim" Hill Flohranjo, and Avery Loposer-tb.

In 1924 several members of the band moved to St. Louis and again came across the imitable Wingston there. They organized a five piece band with Wingy-trp, Cliff Holman, Johnnie Riddick, Felix Guarino and Loposer. The band started playing the Arcadia ballroom opposite Jack Ford and his Arcadia Peacock orchestra. The jazzsters adopted the name Arcadian Serenaders and during the season of 1924-25 recorded a session for Okeh. The numbers were released as follows: Okeh 40272 *Fidgety Feet* (8778) backed by Jack Ford's Arcadia Orchestra, *Dog on Piano* (8763); Okeh 40378 *San Sue Strut* (8775) & *Bobbed Haired Bobby* (8777); Okeh 40440 *Who Can Your Regular Be Blues* (8776) and Okeh 40503 *The Co-Ed*. These all feature Manone on horn. On the Jack Ford side by the other Arcadia band, Eddie Ward is featured on the piano.

The season of 1925 found the band back in the Arcadia with Sterling Bose again replacing Manone. This time the band opposite them was Frankie Trumbauer's including Bix on trumpet, Pee Wee Russell—clarinet & sax, Bud Hasser—clarinet & sax, Sonny Lee—trombone, Dee Ober-

## Arcadian Serenaders In 'Twenties



Chicago—This photo of the Arcadian Serenaders, the band which George Hoefer discusses in the adjoining Hot Box column, was taken in 1925 at the Arcadia ballroom in St. Louis. Left to right: Johnnie Riddick, piano; Sterling "Bozo" Bose, trumpet; Bob Marvin (deceased) banjo; Felix Guarino, drums; Avery Loposer, trombone; Cliff Holman, clarinet and sax.

drums, Louis Feldman—piano, Dan Gabbe—string bass and Wayne Jacobson—banjo. The end of 1925 the Serenaders again recorded for Okeh as follows: Okeh 40517 *Angry* (9414) & *You Gotta Know How* (9409); Okeh 40588 *Buck Home in Illinois* (9408) & *Carry It On Down* (9410); Okeh 40562 *Original Dixieland* (9412) & *Yes Sir Boss* (9411); and an Okeh recording of Larry Conley's tune *I'm Just A Little Bit Bad*. The personnel for the above date was as follows: Sterling Bose—trumpet, Cliff Holman—clarinet & sax, Johnnie Riddick—piano, Felix Guarino—drums, Bob Marvin—banjo (deceased) and Avery Loposer—trombone.

During the season of 1925 the Arcadian Serenaders were sent to the Arcadia Ballroom in Detroit to work opposite Finzel's orchestra of Detroit. There were two more seasons at the Arcadia in St. Louis playing opposite Harry Lang's band and a summer engagement at West Lake Park, West St. Louis with Gus Oran added on tenor sax. At the end of the Park date the band split up with some of the boys going to New York and others back South. Loposer stayed in St. Louis playing in Ted Jansen's orchestra at the Dog Race Track and associated with Hal Ederly, the piano man.

Later Loposer returned to Mobile and again the Arcadian Serenaders got together for a while longer, but they began to separate and Holman is now in Birmingham, Ala., Bose in New York, Manone in Hollywood, Guarino and Riddick also remain in Mobile as does Loposer. Loposer's orchestra now playing the Hollywood Dinner Club consists

of Preston Trahan—piano, Cliff Hoke—clarinet & saxes, Fred Pennington—bass fiddle, Penie Berger—drums, Vernon Baty—trumpet and Leo Pennington—trumpet, alternating with Baty.

The above gives the complete history of the Arcadian Serenaders and collectors can make corrections in their discographies as to personnel. Woodie James, trumpet player with Red Eggar's orchestra playing the Rendezvous Club, Biloxi, Miss. got Loposer to write in the information.

Two very rare and important collector's items have been located recently. Jazz Information, Dec. 6, 1940, revealed the discovery of catalogue listing on two King Oliver Creole Band Gennett 5275 (adjacent to *Alligator Hop*) *Zulu Ball* and *Workingman Blues* and Gennett 5276 *That Sweet Something* and *If You Want My Heart*. Although the catalogue found by Dick Rieber some years ago indicated the sides were made and announced for release neither of the records had been found. Now it is reported that Monte Ballou of Portland, Oregon has found copy of *Zulu's Ball* and *Workingman Blues*.

The second discovery is credited to George W. Naulty of 1 River Bend Rd., Scotch Plains, N.J. It is a copy of the first record made by the Duke Ellington orchestra verified by the Duke in person. Delaunay's Hot Discography on page 77 lists a recording of *Rainy Day* (2006) on Bd (Broadway) 11437. Naulty found a record on Blu-Disc T 2001 coupling *Choo-Choo* (T2005-2) and *Rainy Nights* (T2006-2). To date it had always been thought the Gennetts were the first Ellington recordings.

Last April Naulty found the above sides and got in touch with the Ellington office and Duke's secretary, Claire Phillips, contacted Duke. He advised that *Choo-Choo* was the first tune he composed and recorded. Arrangements were made for Naulty to play the record for Duke at his New York apartment and the maestro immediately vouched for the authenticity of the record giving the personnel as follows: Duke—piano, Fred Guy—banjo, Sonny Greer—drums, Bubber Miley—trumpet, Toby Hardwick—alto sax, Charlie Irvis—trombone. Both sides were arranged by the Duke and the record made in 1924. Additional facts regarding the record were furnished Naulty by Eugene Williams of Decca.

The files of Gene's Jazz Information disclosed the discovery of Mitchells 11437 by the Washingtonians of *Rainy Nights* (T2006) also on Pennington 11437. Another collector once found a Blu-Disc T1004 of *Nashville Nightingale* (11024B2) and *Rose Marie* (42733-2) by Duke Ellington and His Orchestra. The above facts were furnished the *Hot Box* by Lt. Charlie Mitchell, now stationed at the Kansas City Quartermaster Depot, K. C., Mo., who has obtained possession of *Choo-Choo* and *Rainy Nights* keeping his Ellington collection complete.

The Esquire all-star record released in conjunction with the 1944 Jazz Book has been mailed out.

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## London Enjoys Donahue Band

London—Sam Donahue's navy band made history in London recently with a date at hallowed Lincoln Inn's Fields, a spot never before subjected to anything but dignified classical music.

The concert marked the Donahue band's first appearance in the British capital, advance billing merely announcing a noon-time concert by a United States navy band. To the amazement and delight of several thousand persons assembled for the show, the blue-clad bandsmen promptly swung into *One O'Clock Jump*, *Stardust*, and similar jazz and pop favorites.

While in London, the band did several BBC broadcasts, while other programs were re-broadcast to American troops in France via AFN (American Forces Network).

Donahue's band travelled more than 8,000 miles by land, sea and air during its first four months in the European theater of operations, touring the British Isles, and returning to England after playing a number of American bases in the Mediterranean.

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## Chi House Party Player Impelled Kirk's Pianist

By Sharon A. Pease

Another of those talented youngsters who have landed with name bands is John Young, 22-year old pianist-arranger with Andy Kirk's Orchestra.

John was born in Little Rock, Ark., but moved with his parents to Chicago when he was five. His first interest in music came as the result of house parties that his sister gave. Included among the regular guests was a neighborhood boy who played piano. "I couldn't take my eyes off that fellow," John recalls, "and I made up my mind that I was going to learn to play the piano. I watched what he did and soon learned to play *Coon John Baby* and *How Long Blues*."

### Father Sem Him

Though John's parents were not musical, they encouraged his efforts and sent him to a teacher

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John Young

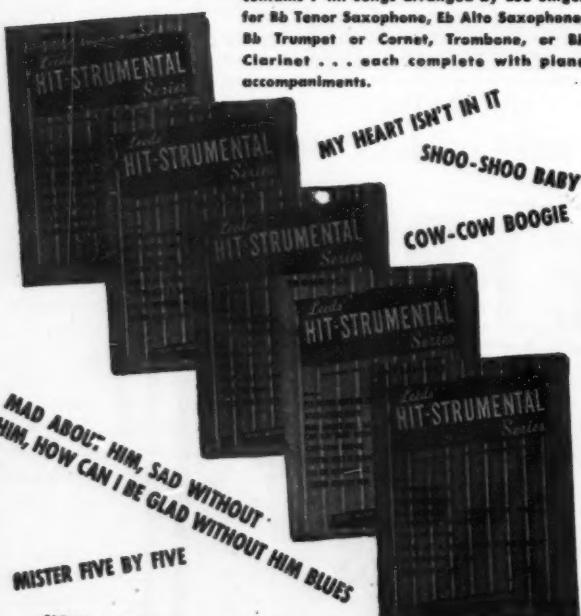
when he was 9. He continued to study throughout the next eight years and on his own initiative, developed a dance style. The greatest early influence was Earl Hines. "I also listened to a lot of horn players," he stated, "and picked up many useful ideas from Roy Eldridge, Coleman Hawkins, and the late Chu Berry."

John began working neighborhood jobs when 12 and continued to gig around town until he finished high school. John's first steady job was at a resort near Grand Rapids, Michigan, during the summer of 1939, just after he had finished high school. He returned to Chicago that fall and for the next three years worked with practically every band on

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the south side.

He joined Andy Kirk in September, 1942, and, in addition to holding down the piano berth, turns in an occasional arrangement. Among his best efforts have been *Mr. Five by Five*, *Stormy Weather*, *More Than You Know*, *Danny Boy*, and an original, *Wake Up*. John says, "I never studied arranging, just picked it up through curiosity, wondering how those B flat and E flat horns hooked up."

His favorite musicians include Art Tatum on piano; Lester Young, tenor; Charlie Parker, alto; and Dizzy Gillespie, trumpet. Ask about his future plans and ambitions he replied, "Just to play a lot of piano—more than Paderevski or Tatum or anybody."

The accompanying example of John's piano style is an original entitled *Blow Top Boogie*. After the introduction it employs a conventional boogie melody and a standard bass with the exception of the first four measures of chorus B. This phrase is really a four measure interlude that takes the place of (harmonically) the usual first four measures of the chorus. This is a common means used to inject variety. The harmonic content of an interlude is quite flexible. John has used a sequence of major seventh chords on a *Three Blind Mice* theme. The doubled major sevenths increase the solidity of the fourths and fifths and lessens the dissonant value. The glissando, in measure 7 of Chorus B, is played on the white notes.

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## Schooler Starts Morning Dances

Los Angeles—Harry Schooler is back with his swing shift dances from Friday midnight to 5 a.m. Saturday at the Elks Hall in Burbank, but the music is furnished by record players with double turn-tables and high-power amplifier systems. The recordings are piped to KPAS in Pasadena and broadcast as an all-night platter program.

## When Johnny Comes Marching Home

(Jumped from Page One)

his own culture, and we and the whole world will be better off for doing it. To anyone who disagrees with me, I offer the use of this column for rational argument. I reserve the right and pleasure to tear into you after you finish.

How does this affect us as musicians? It affects us in this way: musicians are judged by what they play. Negro musicians are admittedly as good as white—trumpets and score sheets are fortunately color-blind. Therefore how can we rave about Duke Ellington and refuse to let him and his band stay in a decent hotel?

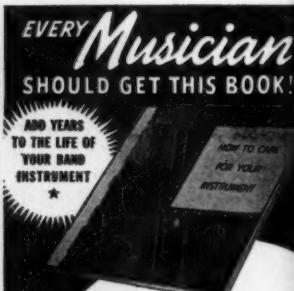
Worse still, how can musicians themselves say that Louis Armstrong helped lay the foundations of modern jazz, and say that many of his fellow Negro musicians have to belong to Jim Crow locals.

I say that one of the most frightful condemnations of the AFM I know is that it countenances the use of Jim Crow locals, secondary Negro locals in towns where there are already white locals, often enforcing lower pay scales for the Negroes and keeping them out of lucrative work of the territory.

For this, there is no excuse whatsoever. Mixed bands are admittedly no longer an experiment—they are a success—on radio, in night-clubs, and in the theaters. Local 802 in New York City has always been a mixed union, and whatever other faults it may have, has never had any of the dire calamities befall it that the Jim Crow boys always worry about.

Musicians have tried doing without Jim Crow and found it worked. There is no excuse for it in the AFM. It isn't needed, it is stupid and vicious. Let the AFM know therefore, that when the war is over and we start reckoning the totals, this policy is one thing we are going to think plenty about.

(Next: XV—"Still Jim Crow")



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## RAVINGS at REVENGE By SARJ

Schooler is off dances so 5 a.m. all in Bur-furnished with double power am-recordings Pasadena all-night

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Crow"

The challenge of the Jive Bombers' overseas' service record has caused the Rhythm Majors, a band which has been overseas since Jan. 14, 1942, to place its name next to the JB band as far as continuous overseas duty is concerned. This band has been accompanying an infantry division and many of the musicians will come back wearing Purple Heart decorations because of their valiant efforts in the fighting lines. Pvt. John Hammond, the jazz critic, is stationed in the special services' office of Camp Plauche, New Orleans, La.

### Civilian Job Awaits

#### Khaki-Clad Maestro

San Antonio—Ernie Heckscher, the west coast maestro, who was in the midst of an engagement at the St. Anthony Hotel's Anacacho Room when he joined the army air corps a year ago, has been signed by the spot's management to complete his run as soon as he returns to a civilian status.

Heckscher is currently stationed at nearby Randolph Field where he welds the baton over the field's dance orchestra which he organized six months ago.

FOR SAXOPHONE



FOR CLARINET



G.I. JIBE

What do G.I. bandmen do—Play, rest and gather nuts? Whenever they've a 4 bar rest—it's spent like diggin' ruts!

—ghp

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## Kansas Kamp Krew Kuts 'Em



Benny Paine, once 38-er with Cab Calloway, is still caressing the ivories for the army air force band at Boca Raton, Fla. Sgt. Tony Martin has recently been stationed at the same base, preparatory to shipping overseas. Claude Trenier, once co-batoneer of the Trenier Brothers' Bama State Collegians and later vocalist with Jimmie Lunceford, is soldiering at Camp Claiborne, La.

Sgt. Dominick Peters, former manuscrafter for Jimmie Lunceford, is arranging for and leading an army band on one of the Hawaiian islands. Irving Berlin's traveling troupe of the *This Is the Army* show opened an Oriental jaunt in Cairo Aug. 17. Nelson Bryon, late of the Lucky Millinder crew, is fronting a small army combo at an English station.

That fine tenor with Maj. Glenn Miller's band is Peanuts Hucko, who played with Will Bradley's now disbanded orchestra. When the bugler blows reveille for the Special Services' training group at Camp Sibert, Ala., he wakes men like former ore pilot Johnny Messner, Jack Teagarden Jr., son of Big T, and Lou Quadrill, pianist and arranging standby of the old Dick Jurgens' aggregation. Bobby Guy, former Kyser trumpet; Ken Louthier, Al Donahue's bary man; and Bobby Breen, former boy soprano of the movies, also answer the roll call there. George Long, Ella Fitzgerald's guitarist, is fronting a small army combo in Great Britain.

In *The Middle of Nowhere* and *Wouldn't It Be Nice?* are the new Chappell tunes. Both are from the 20th Century flicker *Something For The Boys*. A World War I hit, *Oh Frenchy*, is being revived by Broadway Music. Firm is also working on *Up Up Up*. . . . The new Duke

Fort Leavenworth—The swing band from this post, under the leadership of CWO Roland H. Hook, broadcasts weekly from WDAF in Kansas City and sends the cats at all social sessions. Front row, (left to right): George Winn, Everett Jacks, the announcer, Shirley Goers, Bob Ranger, Harley Anderson, Gus Collier; back row, (left to right): Joe Martin, Tucky Marcantonio, Bill Herman, Bert Hardcastle, Art Minter, Roy Ward. Three members are not shown in the photo, Kenny Smith, Murray Stalter and Don Tiff.



Sgt. Henry Prichard stopped in at Chelsea Music the day before he sailed overseas and knocked out a lead sheet on his latest tune. The firm liked it and had it recorded on Musicraft by Phil Brito. Somewhere overseas, Sgt. Prichard is unaware that *I Don't Want To Love You* is one of the current hits of the day, as well as *Kentucky*, which he also penned.

In *The Middle of Nowhere* and *Wouldn't It Be Nice?* are the new Chappell tunes. Both are from the 20th Century flicker *Something For The Boys*. A World War I hit, *Oh Frenchy*, is being revived by Broadway Music. Firm is also working on *Up Up Up*. . . . The new Duke

### SITTIN' IN

Ellington tune, with lyric by Mack David, is *Don't You Know I Care* (Or Don't You Care To Know), being published by Famous Music. Barton Music's number one tunes are *Too Much In Love and There'll Be a Hot Time in the Town of Berlin*. Paul Colby is the new Barton staff man.

Martin Block's firm is working on *Send Me Your Love for Christmas* . . . Mills Music is stressing two numbers from the current Copacabana show, namely, *The Way That I Want You* and *A Touch of You*. Campbell & Porgie are working on *Twilight Time*, which has been recorded by the Three Suns. Harry Kassel has been added to the firm's west coast office. Embassy Music is pushing *I Dream of You*. Harms is working on *What Are You Doing the Rest of Your Life?* Lincoln Music's latest is *A Kiss to Remember*.

Leeds newest tunes are *Without a Sweetheart*, written by Henry (The Neem) Nemo, plus *Tabby, the Cat, All of a Sudden My Heart Sings* and *Christmas Candles*. The oldie *What A Difference a Day Made and Ages Ago* are the current E. B. Marks numbers. Benny Carter did a wonderful recording of *What A*

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Difference several years ago . . . Remick is introducing *Sweet Dreams*, *Sweetheart* and a novelty blues called *Corn for My Country*, from the *Hollywood Canteen* score. *You Can Always Tell a Yank*, getting plugs from the Andrews Sisters, is also coming out on the Remick label.

Capitol is plugging *The Party Cake Man* and *Invitation to the Blues*, both waxed by Ella Mae Morse on the Capitol disc label . . . Leo Feist is working on *The Trolley Song* and *Meet Me in St. Louis*, both from the pic *Meet Me in St. Louis*. *Trolley Song* has been recorded by the King Sisters, Judy Garland (who stars in the film) and the Pied Pipers . . . *Powder Blue*, written by MCA booker Harry Moss, Gladys Shelley and Paul McGrane, with a recording by Vicente Lopez, is on the Forster list . . . Shapiro, Bernstein has *The Bobby-Sox Tune*, written by Sal Stocco, Lawrence Welk and Nelson Shaw.

Carey Music is pushing *Blue Night* by Nell Seely . . . Franco-American Publications has signed Roy Kaiser. His newest, written in collaboration with arranger Nic Harper, is *This Day and Age*. Mike Stuart, former producer of the Lamplighter's air shows on the west coast, has penned *I Don't Want No Change of Pasture* and *I'm Afraid I Forgot To Forget You*, published by Radiatrical Publications, Hollywood. Musical Melody Publishers have orchestrations on *Don't Waste My Time*, by Jerry Lema and Jack Fried.

### Ben Yost To NBC

Los Angeles—Ben Yost, a graduate of U. S. C. music department has been appointed supervisor of choral music activities of NBC network.

## GI's Entertained By Ford Leary

New York—Ford Leary, the all round tram man, batted for Jackie Gleason in the Broadway show, *Follow the Girls*, when it did a special performance for wounded GIs at Mitchell Field recently. Leary, as "Goofy Gale," playing opposite Gertrude Niesen, scored a walloping hit with the khaki audience.

But the soldiers wouldn't let thespian Leary forget his side-man past. One of 'em, spotting him on stage, exclaimed, "That fat fellow! I know him! He used to sing with Larry Clinton's band. We had one of his records up in Iceland—*Shadrack!* Man, we like to wore that record out!"

### Terry Allen Grabs Weekly Air Show

New York—Terry Allen, one-time Larry Clinton—Will Bradley singer, is doing a five-a-week sustaining series currently over CBS. After two years in the navy, Allen worked temporarily with Johnny Long's band, then angled a 26 week build-up with the network. The singer was in the hospital for two months and a half before being given an honorable discharge. Show is heard from 5:30 to 5:45 P.M. (EWT).

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## Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; no—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists; 30 Rockefeller Plaza, NYC; FB—Federick Bros. Music Corp.; RKO Bldg., NYC; MCA—Maurice Morris Agency, 501 Madison Ave., NYC; GAC—General American Corp., RKO Bldg., NYC; IC—Joe Glaser, 745 Fifth Ave., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oxley, 424 Madison Ave., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

A  
Agnew, C. (Trocadero) Evansville, Ind., Opgn. 10/6, nc  
Allen, R. (Garrison) Chi., ne  
Arnhem, G. (Sherman's) San Diego, ne

B

Bardo, B. (Latin Quarter) Chicago, ne  
Barnet, C. (Strand) NYC, Clang., 10/12, t  
Baron, B. (Ork (Casa Loma) St. Louis, Opgn. 10/13, b  
Basie, C. (Plantation) L.A., Cal., Clang., 10/4, nc; (Paradise) Detroit, 10/13-19, t  
Becker, D. (Aragon) Chi., Clang., 10/5, b  
Benson, R. (Baker) Dallas, b  
Birch, B. (Rumba Room) b  
Bondish, N. (Roosevelt) New Orleans, h  
Bradshaw, T. (Paradise) Detroit, 10/6-12, t  
Brandwynne, N. (Waldorf-Astoria) NYC, h  
Briskie, A. (Pla-Mor) K.C., Mo., Opgn. 10/11, b  
Brown, L. (Sherman) Chi., Clang., 10/5, h; (Strand) NYC, Opgn. 10/18, t  
Buse, H. (Palladium) Hollywood, Cal., b

C

Calloway, C. (Zanzibar) NYC, Clang., 10/5, nc  
Carter, F. (Pennsylvania) NYC, h  
Carter, B. (Paradise) Detroit, Clang., 10/5, t  
(Plantation) St. Louis, 10/6-19, nc  
Castle, L. (Terrace Room) Newark, N.J.  
Cavallaro, C. (Palmer House) Chicago, h  
Chester, B. (Sherman) Chi., 10/6-19, h  
Coleman, E. (Mocambo) Hollywood, Cal., nc  
Courtney, D. (Chase) St. Louis, h  
Cugat, X. (Ciro's) Hollywood, Cal., nc  
Cummins, B. (Blue Moon) Wichita, Clang., 10/9, b

D

DiPardo, T. (Plantation) Houston, nc

Dorsey, J. (Palace) Columbus, O., 10/3-5, t; (Michigan) Detroit, 10/6-12, t; (Palace) Cleveland, 10/13-19  
Dunham, S. (Riverside Milwaukee, 10/6-12, t; (I.M.A.) Flint, Mich., 10/14-15

E

Eckstine, B. (Royal) Baltimore, 9/29-10/5, t  
Ellington, D. (Downtown) Chi., Clang., 10/12, t; (National) Louisville, 10/13-19, t

F

Flo Rito, T. (Roseland) NYC, b  
Foster, C. (Claridge) Memphis, Clang., 10/12, h  
Fuller, W. (Last Word) L.A., Cal., nc

G

Garber, J. (Southland) New Orleans, Opgn. 10/5  
Gordon, G. (Trocadero) Henderson, Ky., Clang., 10/5, nc  
Gray, G. (Stevens) Chi., Opgn. 10/4, h

H

Hampton, L. (Trianon) Southgate, Cal., nc  
Hauke, C. (Last Frontier) Las Vegas, Nev., h  
Henderson, F. (Club Madrid) Louisville, 10/6-19, nc  
Herbeck, R. (Aragon) Houston, b  
Herman, W. (Palace) Cleveland, 10/6-12, t  
Hines, E. (Plantation) L.A., Cal., Opgn. 10/5, nc  
Hoaglund, E. (Ciro's) Mexico City, nc  
Hudson, D. (Lincoln) NYC, h

I

International Sweethearts of Rhythm (Metropolitan) Cleveland, 10/13-19, t

J

Lewis, T. (Slapstick Maxie's) Hollywood, Cal., nc

Long, J. (New Yorker) NYC, h

Lopez, V. (Taft) NYC, h

Lunceford, J. (Royal) Baltimore, 10/6-12, t

(Howard) Wash., D.C., 10/13-19, t

Lyman, A. (Copacabana) NYC, nc

M

McCune, B. (Edison) NYC, h

McIntire, L. (Lexington) NYC, h

McIntyre, J. (Downtown) Detroit, 9/29-

10/5, nc

Marsalis, J. (Hickory House) NYC

Millinder, L. (Palace) Cleveland, 10/6-12, t

Molina, C. (Schroeder) Milwaukee, h

Monroe, V. (Commodore) NYC, h

Morgan, R. (Clarendon) Berkeley, Cal., h

N

Nervo, R. (Downbeat) NYC, nc

O

Owens, H. (Ambassador) L.A., Cal., h

P

Pastor, T. (Oriental) Chi., 10/6-12, t

Riverside Milwaukee, 10/13-19, t

Priester, L. (Tune-Town) St. Louis, 10/3-16, t

R

Raffell, Rodd (Band Box) Chicago, nc

Ravazzia, C. (Blackhawk) Chi., r

Reichman, J. (Mark Hopkins) San Francisco, h

Reid, D. (Trianon) Chi., b

Reisman, L. (Statler) Boston, h

Ruhl, W. (Commodore Perry) Toledo, h

S

Sandifer, S. (Van Cleve) Dayton, O., h

Saunders, H. (St. Anthony's) San Antonio, h

Saunders, R. (DeLisa) Chi., nc

Savitt, J. (Palace) San Francisco, h

Shaffer, F. (Syracuse), N.Y., h

Streater, T. (Statler) Wash., D.C., Opgn. 10/9, nc

Strong, Benny (Bismarck) Chi., h

Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

T

Towne, G. (Jefferson) St. Louis, h

V

Vandas, Emil (Edgewater Beach) Chi., h

W

Wald, J. (Frolics) Miami, b

Wanson, H. (Buena Vista) Biloxi, Miss., h

Weems, T. (St. Francis) San Francisco, h

Welk, L. (Casa Loma) St. Louis, 10/6-12, t

Williams, C. (Regal) Chicago, 10/6-12, t

## Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Harry Owens

ARAGON, Chicago — Denny Beckner; Oct. 6, Art. Kassel

BILTMORE HOTEL, Los Angeles—Henry King

BLACKHAWK RESTAURANT, Chicago—Carl Ravarza

EDGEWATER BEACH HOTEL, Chicago—Emil Vandas

LINCOLN HOTEL, New York—Dean Hudson

MARK HOPKINS HOTEL, San Francisco—Joe Reichman

NEW YORKER HOTEL, New York—Johnny Long

PALACE HOTEL, San Francisco—Jan Savitt

PALLADIUM, Hollywood, Calif.—Henry Busse

PALMER HOUSE, Chicago—Carmen Cavallaro

PENNSYLVANIA HOTEL, New York—Frankie Carle

ROOSEVELT HOTEL, New Orleans—Neil Bondshu

ROSELAND, New York—Ted Fio Rito

ST. FRANCIS HOTEL, San Francisco—Ted Weems

SHERMAN HOTEL, Chicago—Lee Brown; Oct. 6, Bob Chester

TERRACE ROOM, Newark, N.J.—Lee Castle

TRIANON, Chicago—Don Reid

TRIANON, Southgate, Calif.—Lionel Hampton

WALDORF-ASTORIA, New York—Nat Brandwynne



Hollywood—BRIGHT LIGHTS: Henry Busse snubbed the press at his Palladium opener and is getting a load of the same—right back at him... Barry Wood will bring his own swing band west and if the movies okay him, his radio stint will be cut in from this point... The Troc has booked the first all-Latin show direct from Mex City... Bill Marshall, Michele Morgan's husband, has received a good offer to sing with The Horn. He uses ditto with BG.

Pat Lane, former ork leader and emcee, back in town from Italy and Africa long enough for a proper check-up and shots—then off again... Former Fox blonde beauty Drue Layton sends word she just finished a two year stretch in a concentration camp and is now ducking stray shots in Paris... Our young cousin Cpl. Jack McDonough, who used to sing around Pittsburgh, writes us from Saipan to

Lewis, T. (Slapstick Maxie's) Hollywood, Cal., nc  
Long, J. (New Yorker) NYC, h  
Lopez, V. (Taft) NYC, h  
Lunceford, J. (Royal) Baltimore, 10/6-12, t  
(Howard) Wash., D.C., 10/13-19, t  
Lyman, A. (Copacabana) NYC, nc

McCune, B. (Edison) NYC, h  
McIntire, L. (Lexington) NYC, h  
McIntyre, J. (Downtown) Detroit, 9/29-10/5, nc

Marsalis, J. (Hickory House) NYC

Millinder, L. (Palace) Cleveland, 10/6-12, t

Molina, C. (Schroeder) Milwaukee, h

Monroe, V. (Commodore) NYC, h

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Reisman, L. (Statler) Boston, h

Ruhl, W. (Commodore Perry) Toledo, h

S

Sandifer, S. (Van Cleve) Dayton, O., h

Saunders, H. (St. Anthony's) San Antonio, h

Saunders, R. (DeLisa) Chi., nc

Savitt, J. (Palace) San Francisco, h

Shaffer, F. (Syracuse), N.Y., h

Streater, T. (Statler) Wash., D.C., Opgn. 10/9, nc

Strong, Benny (Bismarck) Chi., h

Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

T

Towne, G. (Jefferson) St. Louis, h

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Vandas, Emil (Edgewater Beach) Chi., h

W

Wald, J. (Frolics) Miami, b

Wanson, H. (Buena Vista) Biloxi, Miss., h

Weems, T. (St. Francis) San Francisco, h

Welk, L. (Casa Loma) St. Louis, 10/6-12, t

Williams, C. (Regal) Chicago, 10/6-12, t

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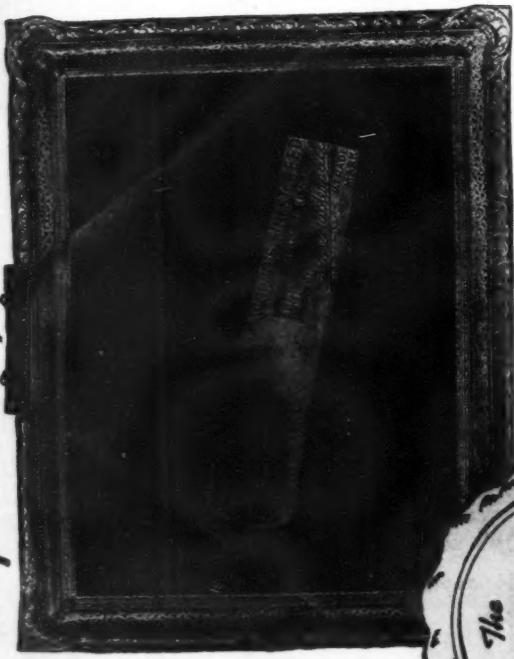
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